

ART AND ARCHITECTURE  
27 KENMARE STREET, NEW YORK, NY 10012 U.S.A.  
TEL: 212 481.5795 FAX: 212 411.5755



## There is No Queer Space, Only Different Points of View

THIS PROJECT IS NOT ABOUT THE MAKING OF QUEER SPACE, BUT IT IS A REPRESENTATION OF THE POSSIBILITIES OF INDIVIDUAL AND MINORITY APPROPRIATIONS OF MAJORITY SPACE.

My intention is to deconstruct the appropriation of public space, not to define a minority realm which exists separate from "normative" space. We must not make exclusive ghettoes or enclaves, queer or straight. "Queer space" exists potentially everywhere in the public realm. Unbounded and ever-present, it is the individual's appropriation of the public realm through their personal, ever-changing points of view. An architectural guide and navigational chart are provided by this project to describe a space which can barely be perceived by those outside of it, but vividly present to those who "occupy" it. The installation aims to invite others to occupy New York City from many different points of view.

THE PROJECT CONSISTS OF REPRESENTATIONS OF AND RECORDINGS FROM PUBLIC SPACES IN NEW YORK CITY. FAMILIAR PUBLIC SPACES WILL BE MAPPED BY UNFAMILIAR WAYS. AN AUDIO CASSETTE TAPE WILL BE GIVEN TO GALLERY GOERS WHEN THEY ENTER STOREFRONT, LIKE AN "AUDIO-GUIDE" AT THE MET. THIS SOUND-SCAPE WILL BE ACCOMPANIED BY A "NAVIGATIONAL CHART" OF A DEEP THROUGH PUBLIC SPACES IN THE CITY (SUBWAY, CENTRAL PARK, WATERFRONT). THIS CHART WILL DEPICT THE SPACES AS CONTINUOUS WATERWAYS INSTEAD. THEY ARE DEVICES FOR THE BAR AND THE EYE TO ENTER INTO MINOR ROUTES THROUGH MAJOR PUBLIC SPACES IN THE CITY.

BRIAN McGRATH

PETH ARCHITECTURE  
BRIAN McGRATH  
MARK WATSON  
MAOJING LEE



30 SEPTEMBER, 8:05 PM

I scan the horizon of M. Two large crash simulators replay Dean's crash endlessly. Imploded onto the site, they mirror the subjective views of Dean and transformed back at the two other sites, denying an objective view from either. I watch as the James Dean Memorial Run Road Rally fills into the automobile display spaces. An elaborate technological comparison ensues, as the cultists move from vehicle to vehicle. Others drive along a vast stretch of asphalt, its markings reminiscent of those vast landscape drawings supported by left by alien beings. I consult the architect's drawings and realize that this is a node take on Man's Chinese Theater. The handwritten autographs have been replaced by the tire tracks of famous car crashes. In the dim light I think I spot M's car as it begins the strip, tracing the marks and transforming itself into Bonnie & Clyde's 1934 Ford V8, JFK's Lincoln Continental, Dean's Porsche 550, Janis Mandel's 1966 Buick Electra 225, Ted Kennedy's Oldsmobile, Grace Kelly's Rover 3500. I follow, replaying the strip of homicide, assassination, collision, occupation, and destruction in slow motion, like a loop of film which runs over and over in a forensic attempt to reconstruct the events.

MICHELLE FORNABAI

## QUEER SPACES

New York City's Gay and Lesbian Civil Rights Bill

History to prohibit discrimination on the basis of sexual orientation in employment, housing, and public accommodations. However...

Each sign will mark a particular event, movement or personal history.

THE FIRST GAY RIGHTS DEMONSTRATION IN NEW YORK CITY PROTESTING ANTI-GAY POLICES BY THE US ARMY (WHITEHALL ST.)

JULIUS' BAR WHICH WON A COURT CASE OVER "DECENCY" LAWS (WEST 10TH ST. AND WARELEY ST.)

THE GAY ACTIVIST ALLIANCE FIREHOUSE, AN EARLY SITE OF POST-STONWALL ORGANIZING (59 WOOSTER ST.)

BONNIE AND CLYDE'S BAR REPRESENTING LESBIAN CULTURE AND WOMEN'S SPACES (WEST 3RD ST.)

THE EVERARD BATHHOUSE (28TH ST. BETWEEN 5TH AND 6TH AVENUES)

THE PASSAGE OF THE GAY CIVIL RIGHTS BILL, AFTER 15 YEARS OF POLITICAL AND LEGAL STRUGGLE (CITY HALL)

NOBLE OF THE FIRST ACT UP DEMONSTRATION REPRESENTING THE NEW WAVE OF QUEER ACTIVISM, WHICH CURRENTLY INCLUDE GROUPS SUCH AS QUEER NATION AND THE LESBIAN AVENGERS (WALL & BROADWAY)

THE LEGENDARY TRANSVETTETTE MARSHA P. JOHNSON, WHOSE DROWNING DEATH MAY HAVE BEEN THE RESULT OF HOMOPHOBIC VIOLENCE (CHRISTOPHER ST. NEAR)

(SPECIAL THANKS TO THE DEPT. OF TRANSPORTATION FOR THEIR ASSISTANCE OF COOPERATION)

REPOHISTORY

THE REPOSITORY "QUEER SPACES" SIGNS ARE PART OF A LARGER MOVEMENT TO CLAIM PUBLIC SITES FOR GAYS AND LESBIANS. IN THIS

case, remembrance is significant to the construction of public memory. THE SIGNS CONTAIN INFORMATION ABOUT WHAT OCCURRED AT SPECIFIC LOCATIONS, AND HISTORICIZE EVERYDAY SPACES. THEY RAISE QUESTIONS ABOUT TERRITORY, WHOSE HISTORY COUNTS, AND THE RELATIONSHIP BETWEEN THE PUBLIC AND THE PRIVATE. WHO DEFINES THESE ACTS AS TRANSGRESSIVE OR CROSSING THE LINE?

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## INTRODUCTION

The Queer Space project started as a discussion group formed in the Fall of 1992 between Dennis Dollens, Eve Kosofsky Sedgwick, Elizabeth Diller and myself. The initial impulse came from StoreFront's invitation to organize an exhibition that would articulate the role of space in questions of sexuality. Even before the first meeting, the focus became queer space. I don't think that any of us quite realized what we were getting into. What we had anticipated as a series of organization meetings to get the project started turned into a long series of discussion over chinese rolls and coffee at a local joint across the street from StoreFront. Over time, other people joined some of our discussions, including Rosalyn Deutsche, Douglas Crump, Robert Reid-Pharr, John Riccio, Robin Lewis, Jackie Goldberg, Jeff Nunokawa, Mark Wipley, Henry Urbach and Cindy Patton—the last three quickly becoming part of the organizing group. Traces of this ongoing dialogue can be found in a series of manifestos that were produced collectively over these months and across many fax machines as we struggled to clarify the project for ourselves and for the myriad of institutions to which we applied for funds. Here we have reproduced one of those circulating faxes as an instance of the kind of exchanges that occurred (and may be too, of the pleasures and difficulties of collaborative writing). A dossier of all the documents produced during this process, from early drafts of polemical position statements to grant applications and letters of recommendation, will be in the gallery space. We are proud to announce that we were rejected by every institution that we applied to for financial support.

The project did not initially have one single program but was always multifaceted and ambitious. The very idea of an exhibition was repeatedly contested. Many possibilities were discussed involving the space of shop windows, billboards, video games, e-mail, symposium, fashion shows, the Circle line, walking tours, bus tours, queer kinesthetics, posters, personal ads, performances, actions around the proposed AIDS drop in center in Soho, mapping homophobic geographies, analysis of queer migrations and so on. At a certain point we decided to begin a long series of such events by registering the diverse responses to an open call to proposals and manifestos. The resulting installation is not so much an exhibition as a forum for debate.

BEATRIZ COLOMBIA  
June 9, 1994

## WANTED

QUEER SPACE MANIFESTOS/PROPOSALS

Planning through male space? Or cruising your owner child?

ACTING UP: going down, carrying on.

Hang around, come across, put out, jerk off, lay on, boogie down, work through, fashion forward, lay back.

Safety. Danger. Upturn. Downturn. Ask. Tell.

Where are the traces of all our queer ancestors? Where did they enter, shelter, display, depart?

Melvin Dixon says: "I'll be somewhere listening for my name."

Yess and disavowals. Trade, betrayal, tradition. Erasure - racism - race, laborers, labor: boating, and laborers, and laborers. A homeless person's "right to privacy" - where does it live? Younger and older, offspring/female/feminine/masculine/bitch. Combinations, emotions, movements.

Dignity/friend/exhibitionism/shyness/shame/attitude/public displays of affection.

"All the rage"

When is a march a parade a demonstration?

The dictionary says: "Queer from German *quer* (oblique, cross, adverse)." "

What makes space queer? How to give queer space a history and a future, a powerful presence? What's the queerest in utopias, in diasporas, in environments, in intimacies, in bowing leagues, in health and illness, in solidarity, in urban pets, in nationalism and cosmopolitanism, in self-defense, in cyberspace, in jobs and no jobs, in film and video, in the Christian Right, in memory, in the hypothalamus, in the high schools, in dancing and walking, in civil society, and in interior decorating? The Storefront for Art and Architecture in New York is soliciting QUEER SPACE MANIFESTOS and MANIFESTO/PROPOSALS

EVE KOSOFSKY SEDGWICK

November 1, 1993

## SOMETHING ABOUT SPACE IS QUEER

In one of our earliest discussions we began with the phrase "all space is queer," which was soon qualified and elaborated in order to arrive at some coherent call for works, initially in the form of art, text or architectural proposals. Our goal was to raise a series of questions by presenting some individual readings of being queer in space while at the same time challenging stereotypical views of queered space and of queers occupying, writing and designing both literal and literary space. The results of this call are now installed both in and around StoreFront for Art and Architecture and in the streets of the city. We invite you to gauge its success and participate in the ongoing discussion.

Our concern was to open the question of queer space up rather than pin it down aesthetically or conceptually. What became clear from the group discussions and looking at the fifty-something proposals were the complications and contradictions hidden within our working premise. These were captured eloquently by the manifesto that carried the line "I am queer space." It placed our assertion that "all space is queer" fully into a social context. The radical use of "I" highlights the entanglement of subjectivity and space while nullifying any objectification of space in general—liberating both queerness and space from the repressive weight of stereotypes whose end result is always violence. Queerness is not simply a property of certain subjects or certain spaces or certain relationships between them. While all space may be queer, that queerness is not necessarily related to the way that it is occupied. Not even specifically queer space is always

queer. The "transitional" or "marginal" spaces often occupied by "queers" are not necessarily themselves queer. The queerness of space often surfaces under what seems to be the least queer conditions. At the very least, queer identity (and all forms of identity have their queer sites and moments) involves transactions with both the queerness of space and its repression.

To think about queer space is to rethink the terms "queer" and "space." Is "queer" a kind of irreducible strangeness, the repressed condition of apparently stable entities, the uncanniness of everyday life? Or does "queer" refer to the term of gay and lesbian self-identification that reemerged around 1990 to describe a new constellation of sexual-social-political identities? And likewise, with "space": do we mean physical space? Or do we mean the space of discursive practices, texts, codes of behaviour and regulatory norms that organize social life? Throughout this project, we have tried to keep all these senses and to highlight the different kinds of bond between them. For us, such a rethinking of the politics of space has become an urgent priority. The built environment can no longer be exempted from a sustained interrogation on these issues.

Such an interrogation must involve multiple interventions into both specific spaces and the various institutions that sustain them. A whole array of institutional practices seek to regulate queerness by defining it in a way that allows it to be either excluded from a space or included within it. These definitions have to be contested. To think about how queerness is reflected, embodied, denied, or sustained in spatial form requires a whole different understanding of space, one made possible by new alliances between architects, artists, activists and cultural critics.

In the end, this small exhibition can do little more than point to the enigmas of queer space by presenting individual challenges and images, works that break down violent stereotypes and open up different ways of thinking, different forms of action. Hopefully, this is just the beginning of a very long campaign to rethink and reactivate queer space.

BEATRIZ COLOMBIA

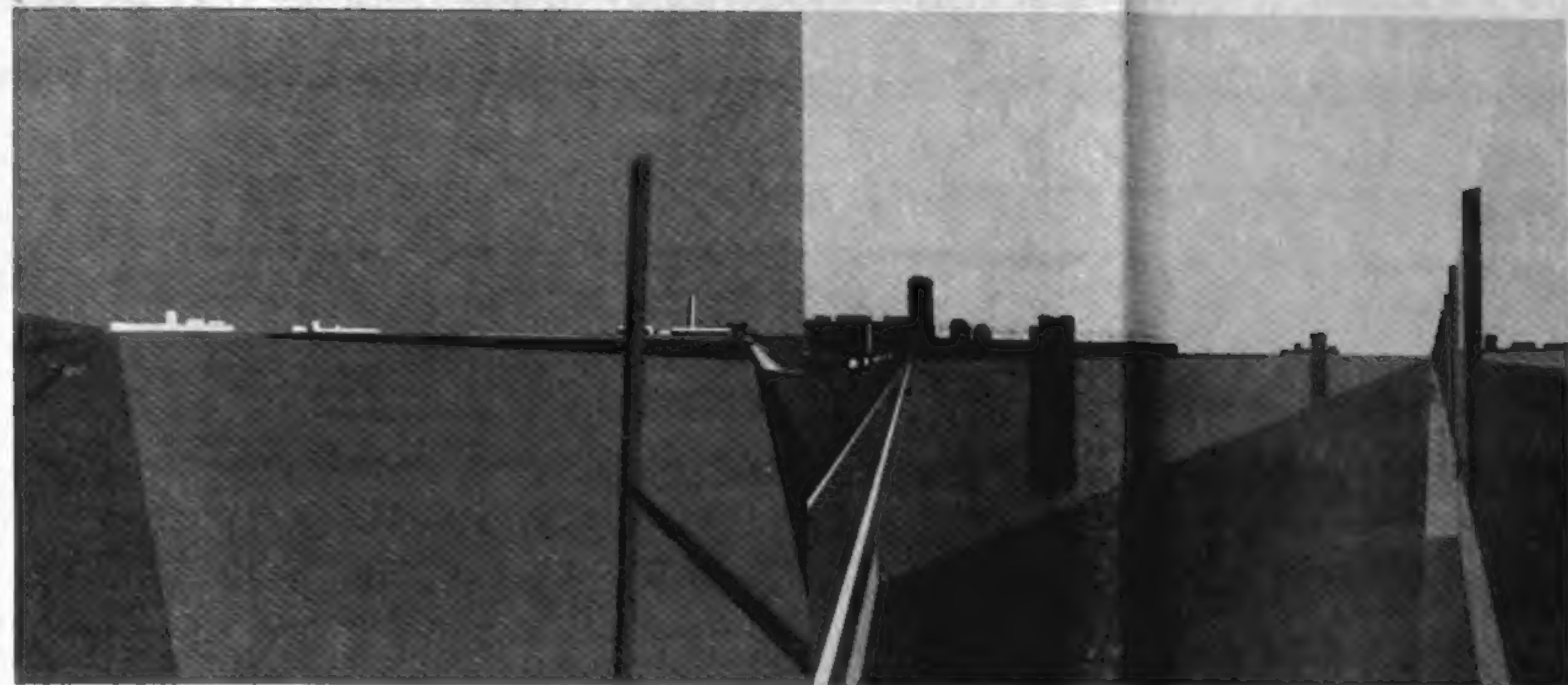
DENNIS DOLLENS

EVE KOSOFSKY SEDGWICK

HENRY URBACH

MARK WIGLEY

June 7, 1994



## IN GAYS ONLY/STRAIGHTS ONLY

RECENTLY I WAS WORKING ON A COMMISSION INVOLVING A PUBLIC PARK BENCH AND BEGAN TO EXPLORE THE PHYSICAL AND SOCIAL QUALITIES OF THIS COMMON FORM. I FOUND THAT THE PARK BENCH, LIKE THE SUBWAY OR THE BUS, IS A PLACE THAT IS SIMULTANEOUSLY VERY PUBLIC AND VERY INTIMATE. WITHIN PUBLIC ARENAS SUCH AS THESE, QUEER CULTURE HAS BECOME INCREASINGLY VISIBLE. INDIVIDUALLY THROCK, GAYS AND LESBIANS CAN OFTEN REMAIN ANONYMOUS. I COMPARED THIS DILEMMA WITH THE STRUGGLE OF AFRICAN AMERICANS TO OBTAIN EQUALITY AND ALSO VISIBILITY, DESPITE THEIR MORE OBVIOUS IDENTITY. THE PARK BENCH WAS ONE OF THE PLACES WHERE THAT BATTLE WAS FOUGHT, ALONGSIDE OTHER PUBLIC FACILITIES THAT BRING PEOPLE IN CLOSE CONTACT. IN GAYS ONLY/STRAIGHTS ONLY I HAVE CONFIGURED THE SPACE OF A PARK BENCH TO ENCOURAGE PEOPLE TO CONFRONT THEIR PRIVATE DIFFERENCES AND TO RAISE SEXUALITY TO A MORE VISIBLE LEVEL.

ADAM KUBY

## CHRISTMAS EFFECTS

What's "queer"? Here's one train of thought about it. The depressing thing about the Christmas season—imn't it?—is that it's the time when all the institutions are speaking with one voice. The Church says what the Church says. But the State says the same thing: maybe not (in some ways it hardly matters) in the language of theology, but in the language the State talks: legal holidays, long school hiatus, special postage stamps, and all. And the language of commerce more than chimes in, as consumer purchasing is organized ever more narrowly around the final weeks of the calendar year, the Dow Jones acquiesce over Americans' "holiday mood." The media, in turn, fall in triumphantly behind the Christmas phalanx: ad-swollen magazines have oozing turkeys on the cover, while for the news industry every question turns into the Christmas question—Will hostages be free for Christmas? What did that flash flood or mass murder (lumpy-ump people killed and maimed) do to those families' Christmas? And meanwhile, the pairing "families/Christmas" becomes increasingly tautological, as families more and more constitute themselves according to the schedule, and in the endlessly iterated image, of the holiday itself constituted in the image of "the" family.

The thing hasn't, finally, so much to do with propaganda for Christianity as with propaganda for Christmas itself. They all—religion, state, capital, ideology, domesticity, the discourses of power and legitimacy—line up with each other so neatly once a year, and the monolith so created is a thing one can come to view with unhappy eyes. What if instead there were a practice of valuing the ways in which meanings and institutions can be at loose ends with each other? What if the richest junctures weren't the ones where everything means the same thing? Think of that entity "the family," an impacted social space in which all of the following are meant to line up perfectly with each other:

- a surname
- a sexual dyad
- a legal unit based on state-regulated marriage
- a circuit of blood relationships
- a system of companionship and succor
- a building
- a procumbent between "private" and "public"
- an economic unit of earning and taxation
- the prime site of economic consumption
- the prime site of cultural consumption
- a mechanism to produce, care for, and acculturate children
- a mechanism for accumulating material goods over several generations
- a daily routine
- a unit in a community of worship
- a site of patriotic formation



## CONFIRMED BACHELOR

1994, 2:40, SILENT 8 ON VIDEO

CONFIRMED BACHELOR throws petals and blood-sweat at a series of fundamentalist banners culled from The Gay Agenda, a cheery, homophobic agit-prop tape distributed by the U.S. SENATE by the CHRISTIAN RADICAL RIGHT in 1993. A COLLAGE OF VIDEO IMAGES, FLOATING QUOTES AND RIPE IMAGES OF NATURE, CONFIRMED BACHELOR ALLOWS THE LANGUAGE OF MEDICAL PATROLOGY TO DISSOLVE INTO ABSURDITY RIGHT BEFORE OUR EYES, SMOTHERING IT IN A BLANKET OF BLOOD.

TOM KALIN



## THE CROSS-DRESSED DUMPSTER

THE QUEERED EXTERIOR OF THE DUMPSTER IS A QUEER SPACE BECAUSE IT REVEALS VIOLENCE. IT REGULARLY RECONCILES ANTIHETEROSEXUALITY. IT'S A CROSS-DRESSED. IT SHOWS A SITUATION THAT HAS FOLDED ITSELF INSIDE OUT. IT'S THE DOUBLE HEUX UNWOUND. IF THE CITY IS A VERA, THE DUMPSTER COMPGATES IT.

MAURA SNEEHAN

## THE WALLS SPEAK: PASSAGE FROM QUEER PLACES

"PASSAGES FROM QUEER PLACES" WAS CONCEIVED AS A SPACE INCLUSIVE OF QUEER HISTORY, SEXUALITY, AND THE PSYCHOLOGICAL SPACE QUEERNESS OCCUPIES. QUEER SPACE IS THE PSYCHOLOGICAL PLACE OF QUEER EXPERIENCE, A PLACE INFUSED WITH PARALLEL EXPERIENCES: CULTURAL, BELIEFS, SOCIAL, PHYSICAL AND INTELLECTUAL. IT IS A PSYCHOLOGICAL PLACE, BLENDING WITH OTHERS, WHICH IN COMBINATION COMBINE AN IDENTITY.

THE FLOOR PLANS OF QUEER HISTORICAL FIGURES AND AN ANONYMOUS BOY AND GIRL ARE MOUNTED AXIALLY ABOUT THE BED. IN THIS CONVERGENCE OF TIME AND SPACE, A "QUEER" MADE IS CREATED METAPHORIC OF DIVERSE AND ISOLATED QUEER EXPERIENCES, IN WHICH NEW LANGUAGES AND OTHERS ARE LEARNED, WHERE ONE FINDS AND REVEALS ONE'S OWN QUEER SPACE.

A GALLERY/PASSAGEWAY IS CONSTRUCTED OF TRANSPARENT FILM STRIPS WITH IMAGES OF CONTEMPORARY QUEER PEOPLE IN POSITIVE AND LIFE SIZE NEGATIVE IMAGES OF HISTORICALLY SIGNIFICANT QUEERS. IN REACTIVE, THE IMAGES ACT AS POTENTIAL REALIZATIONS OF THE POSITIVE IMAGES: A CONTEMPORARY QUEER CULTURE INTERNALLY DEFINED BY THE ART AND LIVES OF ALL QUEERS IN HISTORY. THIS SPACE ALLOWS TO THE EXPANDING AND CONTRACTING NATURE OF QUEER EXPERIENCE, THE TRANSPARENT AND FALSITY AND YET THE REALITY OF THE CONSTANT FLUX IN AND OUT OF THE CLOSET.

ROBERT RANSICK & BLAKE GOBLE



your main locus of emotional bonds (such as to reside in your preferred sexual partner), your enjoyment of power in sexual relations (supposed to be low if you are female or feminine, high if male or masculine), the people from whom you learn about your own gender and sex (supposed to correspond to yourself in both respects), your community of cultural and political identification (supposed to correspond to your own identity),

and—again—many more. Even this list is remarkable for the silent presumptions it has to make about a given person's sexual presumptions that are true only to varying degrees, and for many people not true at all: that everyone "has a sexuality" for instance, and that it is implicated with each person's sense of overall identity in similar ways; that each person's most characteristic erotic expression will be oriented toward another person and not autoimmune; that if it is allowed, it will be oriented toward a single partner or kind of partner at a time; that its orientation will not change over time. Normatively, as the parenthetical prescriptions in the list above suggest, it should be possible to deduce anybody's entire set of specs from the initial datum of biological sex alone—if one adds only the normative assumption that "the biological sex of your preferred partner" will be the opposite of one's own. With or without that heteronormative assumption, though, what's striking is the number and *diversity* of the dimensions that "sexual identity" is supposed to organize into a seamless and univocal whole.

And if it doesn't?

That's one of the things that "queer" can refer to the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone's gender, of anyone's sexuality aren't made (or can't be made



## EXHIBITION

JAY CRITCHLEY MICHELLE FORNABAI BENJAMIN GIANNI & MARK ROBBINS ROCCO GIANNETTI BLAKE GOBLE & ROBERT RANSICK PAUL HASLHOFER & GREG TUCK  
GORDON BRENT INGRAM & MARTHA JUDGE TOM KALIN ADAM KUBY JÜRGEN MAYER BRIAN MCGRATH MITCHELL OWEN & CHARLES RENFRO REPO HISTORY MAURA SHEEHAN  
Exhibition designed by: PAUL LEWIS, PETER PELSINSKI & MARC TSUIUMAKI from OPERATIVES

# QUINER SPACE

*June 18 – July 31*

Gallery Hours: Tuesday–Saturday 11–6PM Opening Reception: June 18, 6–8PM

## PANEL DISCUSSIONS

*June 19 Sunday 1PM \$8*

BEATRIZ COLOMINA DENNIS L. DOLLENS CINDI PATTON EVE KOSOFSKY SEDGWICK HENRY URBACH MARK WIGLEY

*July 9 Saturday 4PM \$8*

## EXHIBITING ARTISTS & ARCHITECTS AND SELECTED WRITERS

Panel Discussions are at Cafe Architettura (25 Cleveland Place, near Spring & Lafayette). Reservation Required: 212. 431. 5795

## STOREFRONT

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